

Glen 21.

The first letter of
the first page

John Brown

Glen 21

See First

1 2 3 4 5 6 7 8 9 10

THE GLEN COLLECTION
OF SCOTTISH MUSIC

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The GENTLEMAN'S MUSICAL COMPANION.

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(DUETS)
or Selected
New Musical
And Adapted

of Favorite
RONDES, MARCHES
DANCES &
COMPOSED
from the
Publications
for the



Vol. 1

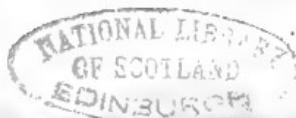
Away

with
THE VIOLIN

Melancholy

p. 2/4. 12

London Printed & Sold by W. Hodges, 45 High Holborn, & Goulding & C° 45 Pall Mall.



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Tink a Tink. the favorite Air in Blue Beard.

1



Vol: 1.

N^o 1

2 Away with Melancholy. A favorite Duet.

Mozart

Andante



N^o 1.



Vol:1.

Nº 1

4 The fall of Paris, a favorite Quick Step.

Sheet music for "The fall of Paris" in 2/4 time, major key. The music is divided into six staves. The first staff starts with *pp* Allegretto. The second staff begins with *f*. The third staff starts with *dolce*. The fourth staff begins with *f*. The fifth staff begins with *pp*. The sixth staff ends with *Nº 1* and *pp*.



Britons Strike Home.

Three staves of musical notation in G major. The top staff has a treble clef and a key signature of one sharp. The middle staff has an alto clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation consists of sixteenth-note patterns. Dynamic markings include tenuto (tr) over the first two staves and grace notes with tenuto (tr) over the third staff.

Nº 1

6

DUETTO

Pleyel

cres

N° 1



Nº 1.

RONDO in Rosina.



Minuetto

Haydn

9



Vol:1.

Nº 1

The Knitting Girl, a favorite Ballad by Haydn.

Adagio

Hark Phil-lis hark thro' yon - der Grove, Res -
- pa-nis-ive na-ture sings, Love seeks the deep embower'd alcove and
- tends swift fan-cy wings,

Allegro

Phillis heard, but Phillis sat
si - leut knitting si - leut
knitting at her Cot - tage Gate.

No 2



(2)

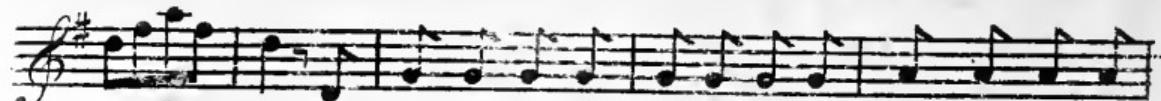
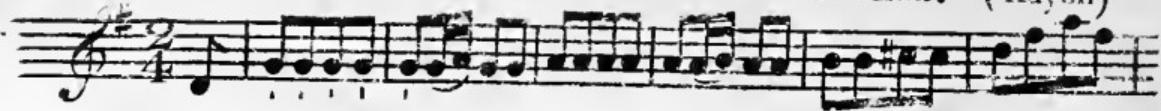
Enthron'd he's seated in thine Eye;
Where he tho. blind, can see
Himself reflected in each sigh,
He bids me breathe for thee;
Phillis heard, but Phillis sat
Silent knitting at her Cottage Gate.

(3)

To towards the Bow'r he beckons now;
Oh! rise and come away;
From ill toward thee is his Vow;
To guard, and not betray.
Phillis heard, but Phillis sat
No longer knitting at her Cottage Gate.

N^o 2

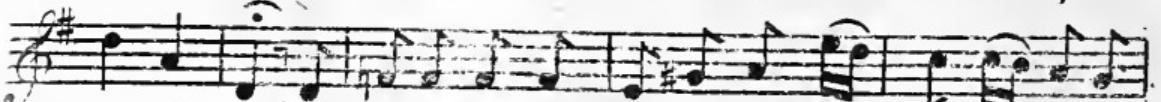
12 At Lucy's Door was Colin seen. A favorite Ballad. (Haydn)



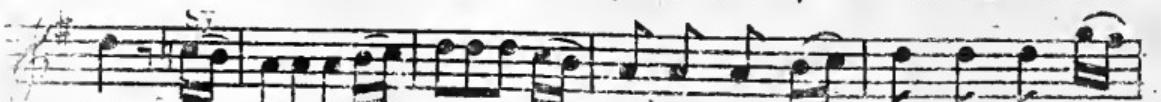
At Lucy's door was Colin seen, He knock'd & Ask'd, is



none within, he knock'd & ask'd, is none within, is none within, is



none with in 'Tis Colin calls haste gentle Maid, He came and no She



said. 'Tis Colin calls haste gentle Maid, He

✓ 1900

N.Y.C.



2

He sigh'd he sued in piteous plight,
No, no She cries, I die with fright
'Tis late 'tis dark, I'm all alone
It must not be, begone.

3

O'er whelm'd with grief he moves away
Now lists now hears her turn the Key
And softly cry a moment come
One word then speed thee home.

4

With prying wish the Neighbours buri
And watch and wait the Youth's return
And true he came but not till day
They laugh'd He slunk away.

Del Caro's Hornpipe.

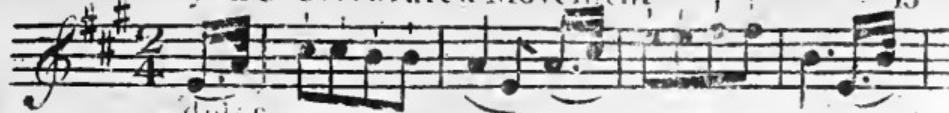
14



Haydn's Celebrated Movement

15

Andante



dolce



minore



Fine



Vol: I.

Nº 2

D C Major
al fine

Rondo in the Overture to Henry the Fourth (Martini)

Allegretto





Air to be playd after the Rondo

D.C.

Legato



Vol: 1.

Nº 2

Rondo D.C. al fine

Duetto

Plevell

Allegro



Nº 2

19

Bis.

D.C.

Vol: 1.

N^o 2

From night till morn I take my glass in hopes to forget my
From night till morn I take my glass in hopes to forget my
Chloe From night till morn I take my glass in hopes to forget my chloe.
Chloe From night till morn I take my glass in hopes to forget my chloe.
But as I take the pleasing draught she's ne'er the less before me ah!
But as I take the pleasing draught she's ne'er the less before me ah!

No 2

no no no, wine cannot cure the pain I endure for my Chloe. Ah!

no no no, wine cannot cure the pain I endure for my Chloe. Ah!

no no no, wine cannot cure the pain I endure for my Chloe.

no no no, wine cannot cure the pain I endure for my Chloe.

2

To wine I flew, to ease my pain,
 Her beauty charming created,
 But wine more firmly bound the chain,
 And love would not be cheated.

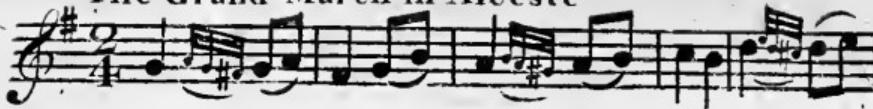
Ah! no no no, &c.

N^o 2

The Grand March in Alceste

Adagio

Expressivo



St. James's Volunteers favorite Quick Step.

Allegro

N^o 2



Bermondsey Association's Quick Step

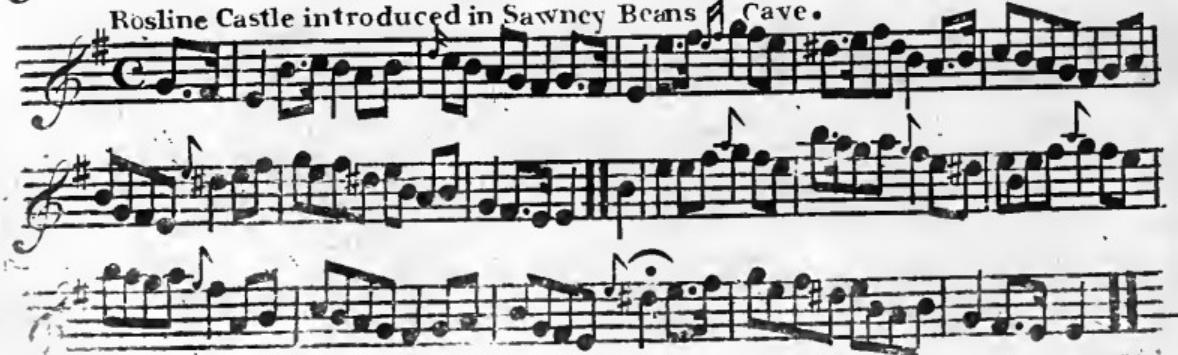


No 2

24 Richer's Hornpipe.



Rosline Castle introduced in Sawney Beans Cave.



Nº 2

The Celebrated Movement in the Castle Spectre. 25

Andante



Vol: 1.

N^o. 3

26 Duet

Pleyel

sf.

dolce.

p.

1. 2.

Fine

f.

N°3



Vol: 1.

Nº 3

PRIOR'S GARLAND.

A FAVORITE SONG,

by DR. HAYDN.

The pride of ev'ry Grove I chose the
 Violet sweet and Lil-ly fair the dappled Pink and
 blushing Rose to deck my charming CLOFS Hair, sy
 At morn the Nymph vouchsafit to place up-

on her brow the various wreath the flowerless blooming
than her face the scentless fragrant than her breath,
un-drest at ev'ning when she found them
o-dours lost their colours past, Her looks she chang'd and
on the ground her Garland and her Eve she cast.

5a

RONDO

50

Hofmeister.

Allegretto



Nº3

Fine

The Storage.

31



N^o 3

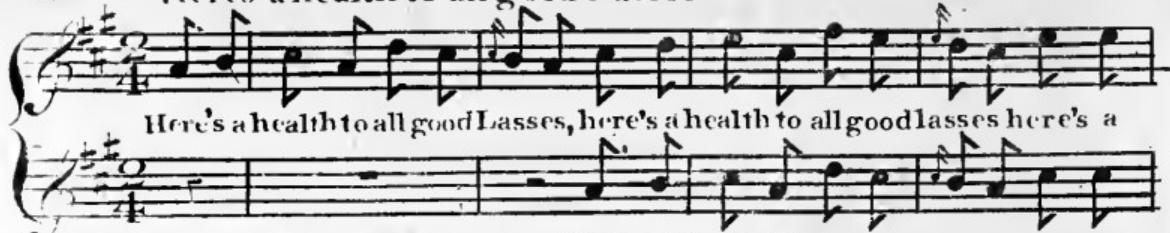
The Grand March in the Ballet of Bacchus and Ariadne.

N^o 3

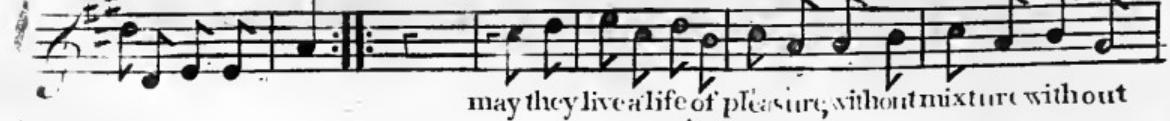
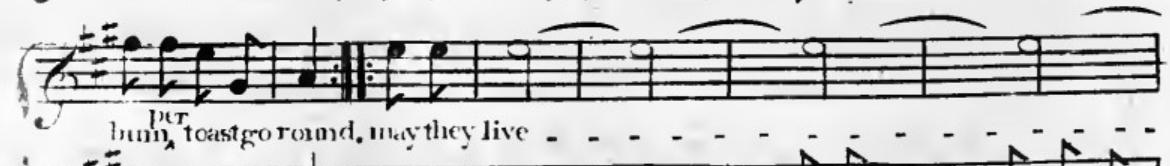
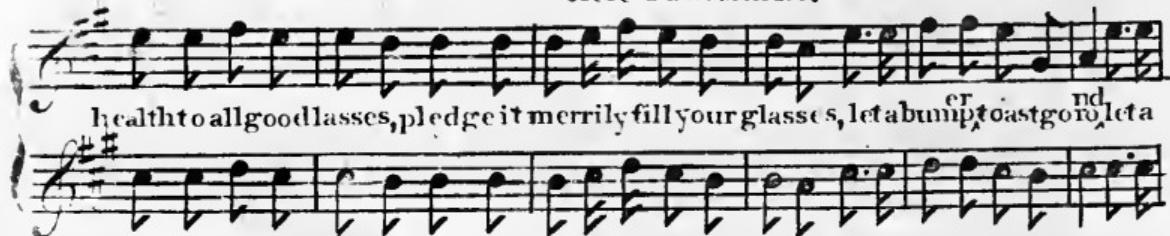


81 Heres a health to all good Lasses

2 flutes



Here's a health &c.



for with them true joys are found for wth them true joys are found all good lasses

measure, for with them true joys are found for wth them true joys are found.

fill your glasses. here's a health to all good Lasses pledge it.

here's a bumper ... here's a bumper

merrily fill your glasses, let a bumper toast go round let a bumper toast go round.

The Popular AIR, O! Dear?

arrang'd for 2 flutes.

O! dear? what can the matter be, O! dear? what can the matter be,

dear? dear? what can the matter be, Johnny's so long at the Fair?

He promis'd he'd buy me a fair-ing should please me, and

this

A.

then for a Kiss so he vow'd he would teaze me, he promis'd he'd bring me a
 Bunch of Blue Ribbons to tie up my Bonny brown' hair.

O! dear? what can the matter be,² O! dear what can the matter be;
 Dear? dear? what can the matter be, Jonny's so long at the Fair?
 He promis'd he'd bring me a Basket of Posies,
 A Garland of Lillies, a Garland of Roses,
 A little Straw Hat to set off the blue Ribbons,
 That tie up my Bonny brown' Hair.

38 - Waltz introduced in the 3rd Pirates



The Duke of York's Quick Step.

89

Musical score for 'The Duke of York's Quick Step'. The score consists of two staves of music in 2/4 time, G major. The first staff ends with a 'fine' instruction. The second staff ends with a 'D.C.' instruction.

In the Dead of the Night, Sung by M^s Jordan in the Wedding Day.

Musical score for 'In the Dead of the Night'. The score consists of four staves of music in common time, G major. The fourth staff ends with a 'Sy' instruction and a 'N^o. 1' below it.

Dulce Domum

Moderato



The new German Waltz



N^o 3

M^r Didelot's favorite Dance in Paul & Virginia.

41



Vol: 1.

N^o 4

42

DUET

Pleyel

Allegro

P.

N° 4



Vol. 1.

N.º 4

44 INCONSTANCY. A Celebrated Ballad by Dr. Haydn.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and soprano vocal part. The lyrics are integrated with the musical notes, appearing below the vocal line. The vocal line starts with "Thou told'st me sweet per - fi - dious" and continues through several lines of text, ending with "Grove should'st cease to".

Thou told'st me sweet per - fi - dious
Maid, that Spring should loose her vari - ed Bloom, Thou told'st me,
sweet per - fi - dious Maid, that Spring should loose her va - ried
Bloom, That Cynthia's
Silv - ry beam should fade and Sol no more the World il -
lume when thou, the pride of ev' - ry Grove should'st cease to



2

Spring Roasts her Bloom, and Cynthia's Rays
 Still chase the solemn shades of Night,
 Whilst Sol with undiminish'd Blasē
 Pours on the Globe his golden light;
 And ah! my trembling lips declar'd
 That thou art false as thou art fair.

3

But thou wilt say ah! silly Swain!
 How dares thy love to her aspire,
 For whom a thousand sigh in vain,
 And kindle with a hopeless fire;
 I own the folly, but what breast
 Swells not with wishes to be blest.

46

Rondo

Krumpkoltz



AIR. in no Song no Supper.

47



N^o 4



Nº 4

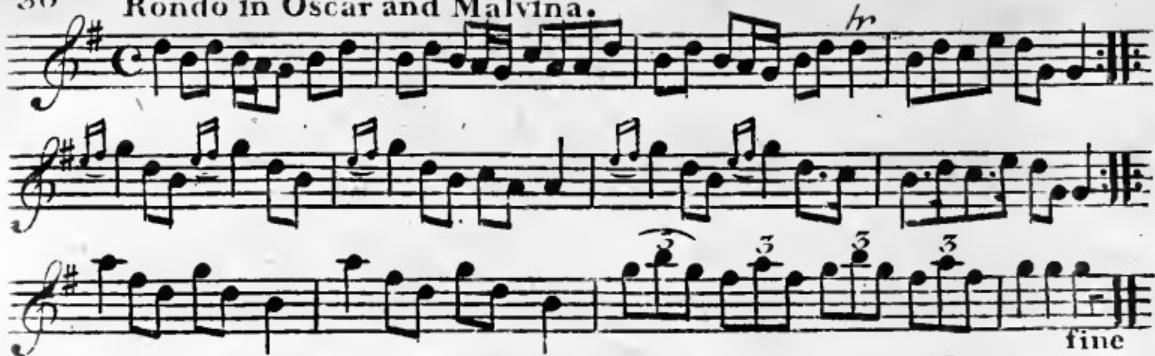
March D.C.

The slow movement in
OSCAR and MALVINA.

49



50 Rondo in Oscar and Malvina.



Minore

Musical score for the second section of the Rondo, labeled "Minore". The key signature changes to F major (no sharps or flats). The time signature remains common time. The music consists of three staves of sixteenth-note patterns, continuing from the previous section.

Nº 5

Andante

D.C.

Ritando D.C.

Vol: 1.

No. 5



dolce DUETTO

Freyer

Tempo di Minuetto

Allegro

Nº 5

A handwritten musical score for six staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a soprano clef, the fifth staff an alto clef, and the bottom staff a bass clef. The music consists of measures separated by double bar lines. Measure 1 starts with a dynamic *p*. Measures 2 and 3 begin with dynamics *s₂*. Measures 4 and 5 begin with dynamics *sf p*. Measures 6 and 7 begin with dynamics *p*. Measures 8 and 9 begin with dynamics *s₂*. Measures 10 and 11 begin with dynamics *p*. Measures 12 and 13 begin with dynamics *sf*. Measures 14 and 15 begin with dynamics *p*. Measures 16 and 17 begin with dynamics *s₂*. Measures 18 and 19 begin with dynamics *p*. Measures 20 and 21 begin with dynamics *sf*. Measures 22 and 23 begin with dynamics *p*. Measures 24 and 25 begin with dynamics *s₂*. Measures 26 and 27 begin with dynamics *p*. Measures 28 and 29 begin with dynamics *sf*. Measures 30 and 31 begin with dynamics *p*. Measures 32 and 33 begin with dynamics *s₂*. Measures 34 and 35 begin with dynamics *p*. Measures 36 and 37 begin with dynamics *sf*. Measures 38 and 39 begin with dynamics *p*. Measures 40 and 41 begin with dynamics *s₂*. Measures 42 and 43 begin with dynamics *p*. Measures 44 and 45 begin with dynamics *sf*. Measures 46 and 47 begin with dynamics *p*. Measures 48 and 49 begin with dynamics *s₂*. Measures 50 and 51 begin with dynamics *p*. Measures 52 and 53 begin with dynamics *sf*.

Vol: 1.

N° 5

LOUISA.

54

A Favorite Song by Mozart.

Affettuoso

O Dear LOU - I - SA Heav'ly Maid, kind
gentle fair ... and free in all thy Sex's charms ... ar-
ray'd, how few are found like thee,
Thy Im-age always fills my mind, The
Theme of ev'ry Song, I'm fix'd to Thee a lone ... I'm

No. 5



(2)

The Fair in General I've admir'd,
Have long been false and true;
And when the last my fancy tir'd,
It wander'd round to you.
Then while I can I'll be sincere,
As Turtles to their Mates,
This moments yours and mine my dear,
The next, you know, is Fate's.

No 5

56

Grand March in Evelina.

Sig^r Sacchini.

Maestoso



Nº 5



Royal Quick Step.



fine

N^o. 5

D.C.

Duet

The Player



Nº 6

59

p

p

g. mf

p

f p

D.C.
al fine

Nº 6

60 Drink to me only, a favorite GLEE, for 3 Voices.

The musical score consists of six staves. The top staff is for the Alto voice, the middle staff for the Tenor voice, and the bottom staff for the Bass voice. The piano accompaniment is provided by the first two staves, which are identical. The music is in common time, with a key signature of one sharp (F#). The vocal parts enter sequentially, starting with the Alto, followed by the Tenor, and then the Bass. The lyrics are as follows:

Drink to me only with thine Eyes, and I will pledge with mine.
Drink to me only with thine Eyes, and I will pledge with mine.
Drink to me only with thine Eyes, and I will pledge with mine.
or leave a Kiss, with - in the Glass, and I'll not look for Wine. D.C.
or leave a Kiss, with - in the Glass, and I'll not look for Wine. D.C.
or leave a Kiss, with - in the Glass, and I'll not look for Wine.

N^o. 5

Henry's Cottage Maid.

Pleyel

61

A musical score for piano, featuring six staves of music. The key signature is G major (one sharp). The time signature varies between common time and 6/8. The music consists of eighth and sixteenth note patterns. The score includes three voices: Sy (top), So (middle), and Ss (bottom). The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

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No 5





Quick Step in the Battle Prague.



Vol: I.

N.^o 6



No. 5

Viotti's Celebrated Polacca.

65



Vol:1.

No. 6

66 Rondo

Kozeluch.



N^O. 6

A page of musical notation for six staves, numbered 67. The staves are in common time and G major. The notation includes various note heads, stems, and rests.

Vol: I.

No. 6

68 A Prey to tender Auguish, A favorite Song by Dr Haydn.

A prey to tender Auguish, of ev'ry joy be-reav'd How
oft I sigh and lan-guish, how oft by hope de-ceiv'd still
wishing, still de-siring, to Bliss in vain as-piring, A
thousand tears I shed, in night-ly tri-bute sped, in
night-ly tri-bute sped.

N^o 6

And love and fame betraying
 And Friends no longer true
 No smiles my fate arraying
 No heart so fraught with woe
 So past my life's sad' morning
 Young Joys no more returning
 Alas, now all around
 Is dark and cheerless found.

Ab! why did nature give me
 A heart so soft and true
 A heart to pain and grieve me
 At Ills that others rue
 At others Ills thus wailing
 And inward griefs assailing
 With double anguish fraught
 To throb each pulse is taught.

Ere long perchance my sorrow
 Shall find its welcome close
 Nor distant far the morrow
 That brings the wish'd repose
 When death with kind embracing
 Each bitter anguish chasing
 Shall mark my peaceful doom
 Beneath the silent Tomb.

Then cease my heart to languish
 And cease to flow my Tears
 Though nought behere but anguish
 The Grave shall end my cares
 On earth's soft lap reposing
 Life's Idle pageant closing
 No more shall grief assail
 Nor sorrow longer wail.





No. 6

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X
The
Right Honourable

John Brown M.P.

Dear Sir,

